

VOL. VI, No. 7  
25 Cents A Copy

**October, 1925**

# American Cinematographer

*Published by the American Society of Cinematographers, Inc.*



**A. S. C.  
Annual  
Number**

PUBLISHED IN HOLLYWOOD CALIFORNIA

# RELEASES

August 30, 1925 to October 1, 1925

## TITLE

The Gold Rush  
 Siegfried  
 The Merry Widow  
 Her Sister from Paris  
 Where Was I?  
 Winds of Chance  
 In the Name of Love  
 Wreckage  
 The Wanderer  
 Souls for Sables  
 The Wheel  
 Hell's Highroad  
 California Straight Ahead  
 The Mystic  
 Seven Days  
 The Man Who Found Himself  
 Greater Than a Crown  
 The Thoroughbred  
 The Call of Courage  
 High and Handsome  
 The Phantom of the Opera  
 The Coast of Folly  
 The Limited Mail  
 With This Ring  
 The Golden Princess  
 The Wife Who Wasn't Wanted  
 The Haunted Ranch  
 The Great Sensation  
 Havoc  
 Going the Limit  
 The Police Patrol  
 The Speed Demon  
 The Pony Express  
 His Majesty Bunker Bean  
 The Storm Breaker  
 The Scarlet West  
 Graustark  
 The Coming of Amos  
 Sporting Life  
 Shore Leave  
 Was It Bigamy?  
 Peggy of the Secret Service  
 Tease  
 Below the Line  
 The Love Hour  
 The Bad Lands  
  
 The Fighting Heart  
 The Plastic Age  
 The Circle  
 The Cyclone Cavalier  
  
 Bustin' Through  
 Let's Go, Gallagher  
 The Tower of Lies  
 The Man on the Box

## PHOTOGRAPHED BY

R. H. Totheroh, member A. S. C.  
 Carl Hoffman and Gunther Rittan  
 Oliver Marsh  
 Arthur Edeson, member A. S. C.  
 Charles Stumar, member A. S. C.  
 Norbert Brodin, member A. S. C.  
 C. Edgar Schoenbaum  
 King Gray, member A. S. C.  
 Victor Milner, member A. S. C.  
 Paul Perry, member A. S. C.  
 Glen McWilliams  
 Peverell Marley  
 Gilbert Warrenton, member A. S. C.  
 Ira Morgan, member A. S. C.  
 Gilbert Warrenton, member A. S. C.  
 Alvin Wyckoff  
 Joe August  
 Rowland Price  
 Edward Linden  
 Ernest Haller, member A. S. C.  
 Charles Van Enger, member A. S. C.  
 George Webber  
 Charles Van Enger, member A. S. C.  
 A. Freid  
 Not credited  
 John Mescall  
 Frank Cotner, member A. S. C.  
 George Meehan, member A. S. C.  
 G. O. Post  
 Alfred Gosden  
 C. J. Davis and J. Brown  
 Not credited  
 Karl Brown  
 Byron Haskins  
 Jackson J. Rose, member A. S. C.  
 Georges Benoit, member A. S. C.  
 Tony Gaudio, member A. S. C.  
 Arthur Miller  
 Arthur Todd  
 Roy Overbaugh  
 Ernest Miller  
 Bob Cline  
 Merritt Gerstad  
 John Mescall and Merritt Gerstad  
 E. B. Dupar  
 Sol Polito and Georges Benoit,  
 members A. S. C.  
 Joe August  
 Gilbert Warrenton, member A. S. C.  
 Chester Lyons  
 H. Lyman Breening, member  
 A. S. C.  
 Wm. Nobles  
 John Leezer and John Thompson  
 Percy Hilburn  
 Nick Barrows

# American Cinematographer

Foster Goss, Editor and Business Manager

J. W. PARSONS, Managing Editor

## Table of Contents:



	<i>Page</i>
CRITICS PICK BEST CINEMATOGRAPHY FOR PAST YEAR—By Foster Goss	4
"DANNY" STRESSES CINEMATOGRAHERS' PROGRESS—By Danny	5
A. S. C. MEMBERS HONORED BY CRITICS	6
ROLL OF HONOR OF PRODUCTIONS SELECTED	7
REX B. GOODYELL SPEAKS BEFORE A. S. C.—By J. W. Partridge	8
PROJECTION: QUALIFICATIONS FOR THE PROJECTIONIST—By Earl J. Deason	9
THE EDITORS' LENS	10
IN CAMERAFORNIA	12
EASTMAN COMMUNICATIONS FOR 11 YEARS	13
A. S. C. Roster—	

An educational and instructive publication, expounding progress and art in motion picture photography

Published monthly by THE AMERICAN SOCIETY OF CINEMATOGRAHERS, Inc.

Subscription terms: United States, \$3.00 a year, Canada, \$3.50 a year, foreign, \$4.00 a year, single copies 15 cents

Advertising rates on application

1219-20-21-22 Guaranty Building, Hollywood, California

Telephone, GRamercy 4774

(Copyright, 1925, by the American Society of Cinematographers, Inc.)

# Critics Pick Best Cinematography for Past Year

First Attempt to Designate  
Superior Photography Brings  
Great Commendation

By Foster Goss

Experts Pay Tribute to Camera  
Artists' Contributions to Film  
Production.

The accompanying pages present the selections of the motion picture productions with the best cinematography during the past year as made

by eminent critics on newspapers and periodicals throughout the United States.

Because of the fact that various productions are shown in certain of the larger cities of the country many months before they are exhibited in other locations and hence before critics in such sections have an opportunity to view them, no absolute exactitude could be arrived at in laying down an inflexible line of demarcation for the beginning and end of a period of one year on which to base the calculations. However, the selections in the main cover a common ground, making, in all, for an interesting feature that never has been essayed heretofore.

The statements of these celebrated critics are a positive revelation. They indicate that these experts in critical appraisal are keenly alive to what has been made possible through the superiority of cinematography and its consistent progress. That those who are responsible for the excellence of motion photography are in charge of one of the major factors in the success of the photoplay is definitely established.

No attempt has been made to pick a composite number of five, or of fewer or more,

productions with the best cinematography of the past year. The fact that the critics had to delve into retrospect at the end of a period of one

(Continued on Page 5)

## R. E. Sherwood

—Motion Picture Editor,  
Life, New York City:

It is difficult for me to select the five productions with the best photography in the past year as I am so utterly ignorant of the technical side of movie production and therefore attach little conviction to my selections.

The best photography that I have ever seen is in "The Wanderer," and next to that I should select—

- He Who Gets Slapped.
- The Unholy Three.
- Don Q and
- A Lost Lady.

I may say that in my estimation the cameramen do their work consistently well throughout the industry as a whole and are responsible for most of the progress that the motion picture has made. I wish that I could say as much for the actors, directors and continuity writers.

## Guy Price

—Drama Editor, Los Angeles Evening Herald:

For my selection of motion pictures revealing the best photography during the year, would say, off-hand, that they ranked in this order:

- 1. Peter Pan.
- 2. Graa.
- 3. The White Desert.
- 4. The Iron Horse.
- 5. The Thundering Herd and The Gold Rush.

## H. K. Cruikshank

—Associate Editor, Exhibitors Trade Review, New York City:

My opinion is that the finest photography shown in recent months is contained in the following productions:

- 1. Beggar on Horseback.
- 2. The Lost World.
- 3. Romola.
- 4. Don Q.
- 5. The Black Cyclone.

If colored photography is to be considered, The Wanderer of The Wasteland must have its place.

## Helen R. Spear

—Motion Picture Editor, Milwaukee Sentinel:

At a moment's notice it is rather hard to review an entire year's parade of pictures so I may be wrong and have gotten picturesqueness and photography mixed. But as I recall the following were the pictures which held longest in my memory for qualities of lighting and photography:

- 1. The White Sister.
- 2. Monsieur Beaucaire.
- 3. The Last Laugh.
- 4. Wanderer of the Wasteland.
- 5. Thief of Bagdad.

I am not sure I have them in the right sequence; all I know is that there was enough beauty in each to be remembered long afterwards.

# "Danny" Stresses Cinematographers' Progress

Editor of "Film Daily" Sees  
Great Improvement in Film  
Photography in Recent Years

By Danny

Cites Ten Productions with  
Outstanding Camera Work for  
Period of Last Twelve Months

That day has long since passed when the ordinary shooting, haphazard photography and other annoying instances of this type are found in pictures.

That day has passed when a motion picture can expect to receive a semi-cordial reception from the discerning public unless the photography is excellent.

There was a time—not long ago—when a producer could "get away with anything," which included poor photography and bad lighting. Not so today. And tomorrow there will be found more difficulty because the standard of the photography demanded today calls for all the ability, all the effort that even the best cinematographer can give.

It is an exceedingly difficult matter in these days of fine photography to attempt to enumerate a few productions and to say that the photography in these entitles them to first, second and third rating, etc. There have been so many pictures with excellent photography that the attempt to hold this list down to five or ten, makes for an almost impossible task.

Among the productions of the season beginning Septem-

ber, 1924, ending September, 1925, in which photography of an unusually excellent

standard was found, were the following:

Peter Pan	Jimmy Howe
Don Q	Henry Sharp
The Lady	Tony Gaudio
Enticement	Henry Sharp
The Thundering Herd	Luisa Andriot
Grass	Ernest Schoedsack
The Goose Woman	Milton Moore
The Great Divide	Percy Hilburn
Romola	Roy Overbaugh

A record of fine camera work for the year will be lacking without mention being made of that supreme patience which was manifested in the camera work of "The Lost World" Arthur Edson is deserving of much credit for this.

The development of color processes with some outstanding photography during the past year, should be mentioned. In this connection, Von Stroheim's "Merry Widow" in which Oliver Marsh did the camera work, should be mentioned.

(Continued from Page 4)

year, rather than being notified at the beginning of that time so that they could specifically weigh the cinematography of each picture as they went along, made for a disadvantage insofar as a definite point of composite choosing was concerned. Hence, all the productions chosen are being presented on a single roll of honor in the aggregate, while the selections of the various critics, are, in addition, being presented separately, together with the observations of such critics.

## Helen de Motte

—Motion Picture Editor,  
News - Leader, Richmond,  
Va.:

Mr. Foster Goss,  
Amer. Soc. of Cinematographers,  
Inc.,

Hollywood, Calif.

Dear Sir:

Your letter in regard to the first annual of the "A. S. C." written on August 5th came during my absence on vacation. I am sorry not to be able to respond to it definitely, for while I have a very definite impression of the photography in a picture while I am seeing it, I do not carry it in my mind sufficiently clearly to be able to make a list of five in the order of their excellence. The photography of all the pictures is so marvelous, that I regret not being able to write more definitely about it in my criticism.

I do not suppose any critic can fully appreciate the craftsmanship that goes into this unit of picture making, nor do we know more than the general public how much of it is legitimate and how much trick photography of various sorts. My chief impressions are in regard to total beauty, composition and lighting, and just how far the credit goes to the photographer and how much to the director and art director, I am not able to distinguish. There is, of course, always the wonder of such work as the parting of the waters in "The Ten Commandments," but that to me is not so much fine photography as it is a clever mechanical contrivance. I am always conscious of the shimmering grays of Rex Ingram's pictures and of the deep velvety tones William de Mille uses. There was the exquisite last scene of "Robin Hood." But on the whole, I can only admire in general the achievements of the cinematographers.

Regretting that I cannot particularize according to your request, I am,

Very truly yours,

(Signed) HELEN DE MOTTE



*Geo. Schneiderman, A. S. C.*

## A. S. C. Members

—among those whose work  
honored by critics designat-  
ing outstanding motion pho-  
tography



*Philip H. Whisman, A. S. C.*



*Rollin Tuttleok, A. S. C.*



*Victor Milars, A. S. C.*



*Homer Scott, A. S. C.*



*Arthur Edson, A. S. C.*



*Gaetano Gaudio, A. S. C.*



*Henry Sharp, A. S. C.*



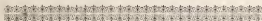
Fred W. Jackman, A. S. C.

## Roll of Honor

—of productions chosen by critics for outstanding cinematography for past year



Floyd Jackman, A. S. C.



## TITLE

## PHOTOGRAPHED BY

DON Q\*  
BEGGAR ON HORSEBACK  
THE LOST WORLD

Henry Sharp  
Karl Brown  
Arthur Edson, Fred W. Jackman, Homer  
Scott, J. D. Jennings

KONGA†  
BLACK CYCLOPS  
PETER PAN†  
GRASS†  
THE WHITE DESERT  
THE IRON HORSE  
THE THUNDERING HERD†  
THE GOLD RUSH

Roy Overbaugh  
Floyd Jackman  
James Hume  
Ernest Schindler  
Percy Hilburn  
George Schunderman  
Lucien Andriot  
R. H. Tothorsh

THE WANDERER  
HE WHO GETS SLAPPED  
THE UNHOLY THIEF  
A LOST LADY  
THE WHITE SISTER  
MONSIEUR BEAUCAIRE  
THE LAST LAUGH  
WANDERER OF THE WASTELAND

Victor Milner  
Milton Morse  
David Kison  
David Abel  
Roy Overbaugh  
Harry Fischbeck  
Karl Frensd  
Chas. Schenckman, J. A. Ball, Ray Renno-  
kan

THE THIEF OF BAGDAD

Arthur Edson, Philip H. Whitman, Ken-  
neth G. MacLean

THE LADY  
ENTICEMENT  
THE GOOSE WOMAN  
THE GREAT DIVIDE

Gaston Gaudin  
Henry Sharp  
Milton Morse  
Percy Hilburn

Note. Only those productions which were specifically picked by the various critics are listed herewith; those mentioned collaterally are not included.

\* Picked three times

† Picked twice.

## Rex B. Goodcell Speaks Before A. S. C.

By J. W. Partridge

Collector of Internal  
Revenue in Speech  
at Open Meeting

A stirring tribute to the achievements of the American Society of Cinematographers was paid by Rex B. Goodcell, United States Collector of Internal Revenue for the Southern California district, at the open meeting in the society's auditorium in the Guaranty Building, Hollywood, on the evening of October 19. Judge Goodcell, a noted orator, made one of the most inspiring talks of his career and at its conclusion was given an ovation by the members of the society.

"Loyalty, Progress and Art," the slogan of the American Society of Cinematographers furnished Judge Goodcell with the theme for an address that was characterized by his auditors as "masterly in its profundity of wisdom and wit" and as "offering a perfect outline of the aims and aspirations of the cinematographers."

Judge Goodcell chose as his topic the A. S. C. slogan "because" as he phrased it, "the motto carried with it the very fundamentals of Americanism."

The meeting was called to order by Victor Milner, first vice president of the American Society of Cinematographers, who presided, owing to the illness of President Homer Scott. After Bert Glennon, A. S. C., had given a brief but comprehensive speech on the aims and purposes of the society and its magazine, the *American Cinematographer*, Judge Goodcell was introduced by Sam Curson of the Holly-

wood firm of Graves, Curson and Boyle.

"I am much more interested in the humane side of any organization than in its commercial aspect," Mr. Goodcell began. "Your slogan of 'Loyalty, Progress and Art' indicated to my mind that the American Society of Cinematographers is not overlooking the human aspect and for that reason I am more than happy at this opportunity of addressing this meeting.

"Loyalty is one of the finest characteristics of the human family. Loyalty to one another and to our government is what has made the United States the foremost country in the world. Loyalty is what Patrick Henry meant when he coined his everlasting phrase, 'United We Stand, Divided We Fall.' And your loyalty to one another, gentlemen, and your loyalty to your employer and to your organization—the American Society of Cinematographers—is one of the outstanding reasons for its being generally recognized as one of the most successful organizations in the film industry.

"You cinematographers have made progress—wonderful progress. You've probably made more progress than any other branch of the industry. Compare your work of ten years ago with that of today. Your branch of the film industry cannot stand still. You must go on making progress if you are to survive. Ten years from today the photography as exemplified in current films will be just as obsolete as that of a decade ago—thanks to your efforts.

"But your slogan shows that your members are alive to the ever increasing demands of your profession. You meet, I understand, for an interchange of ideas. That indicates the interest you take in your work and your profession.

"You gentlemen make splendid achievements but you are absolutely dependent upon the members of other industries, entirely foreign to your own, for your well-being and prosperity. A strike in the anthracite coal fields of Pennsylvania; a blight on the cotton crop in the sunny South; a killing frost in the world-famous apple belt of the Hood River district in Oregon, or a slump in the automobile industry with headquarters in Detroit reacts against the film industry here in Hollywood. The districts affected by such calamities suffer financially, there is a falling off in attendance in moving picture houses with a consequent curtailment of demand for Hollywood films and as a result, there is less work for you cinematographers.

"I often wonder if you gentlemen realize the effect that your work has on the public in general and the good that you have in your power to wield. And, too, it is a great responsibility. Thousands of people go to the moving picture houses to relax and to forget the trials and tribulations incidental to their daily duties. If the photography is well-done and the story told on the silver sheet

(Continued on Page 22)



## Qualifications for the Projectionist

By Earl J. Denison

Something More *than*  
Knowledge of Electric-  
ity Found Necessary

With the exception of finance, direction and distribution, the motion picture industry is largely a mechanical one and the mechanics of the business require highly specialized and skillful workers. Certainly, no one can dispute the fact that the picture is of no commercial value until shown in the theatre, and unless film is properly handled and projected, the presentation is marred.

What are the qualifications of one who is in charge of the mechanical presentation of a picture?

### *Many Phases*

I will go on record in saying that I believe that the average projectionist has been improperly schooled in the art of presenting a picture. The average projectionist has been recruited from the ranks of electrical workers and his knowledge of projection is mostly "electrical." However, there are several more important elements necessary to high class projection, namely: Photography, optics, mechanics of the projector, mechanics of the film, various kinds of light sources and their quality, proportions, etc.

With rare exceptions, the actual wiring of a projection room is handled by an electrical contracting firm and there is no choice as to the kind of current or line voltage. The installation is completed by equipping the layout with a motor generator, transvector, or a transformer of some kind and the projectionist's knowledge of electricity should start where the installing electrician stops. As electricity is manifested in various forms of light, heat and energy, at least a good working knowledge of carbons, their size, care, structure, carrying capacity, gas forming qualities, the quality of light, etc., would be a lot more valuable to the projectionist than a thorough knowledge of wiring.

However, in most large cities, the applicant for a projectionist's license is examined mostly for his knowledge and skill as an electrician, practically no attention being paid to optics, photography, mechanics of the film, mechanics of the projector, etc. Also a great many of the questions asked in these examinations are "catch questions" and the writer knows one or two instances where highly skilled electrical engineers failed in passing

these examinations, due to "catch questions."

Projection in the theatres is rapidly developing into an art and it really is an art for a man to project a picture and get 100 per cent results, but it is utterly impossible for him to get 100 per cent results unless he is familiar with photography, optics, mechanics of the film, light and the various qualities of light.

First, the projectionist must know about the optical set-up of the projection equipment in order to determine whether or not he is getting maximum results and whether or not it has the proper optical system for the particular theatre in which he is working, and in order to accomplish this, he must be familiar with lenses, so as to understand the action of light passing through them. He must also understand proportion, in order that he may judge the size of the picture for any given width or length of a theatre. Certainly, he must understand considerable about the mechanics of the film, for positive prints used in theatres are absolutely a fixed thing. Photography cannot be changed; size or dimensions of the film or its perforations cannot be changed; size or dimensions of the film or its perforations cannot be changed, and a great deal can be accomplished through a better knowledge of the film. Photographically and mechanically, the film is a medium through which the picture is presented on the screen, and it is highly important that the projectionist know something about photography and photographic qualities, because photography deals in lights and shadows and the presentation of a picture can be easily marred through ignorance of photography.

### *Over-Lighting*

The film is essentially a stencil and should be projected with the absolute minimum of light consistent with good definition and easy vision in any part of the theatre. The writer has personally seen beautiful photography utterly ruined through over lighting of the film. The pictures appear exceptionally flat and washed out; this angle should be studied very carefully by every projectionist who is interested in quality projection.

I dare say there are very few projectionists who ever use a photometer or an illuminator to determine the actual screen brilliancy;

(Continued on Page 10)

## The EDITORS' LENS • • focused by FOSTER GOSS

---

### A Successful Trial

---

- ¶ The *American Cinematographer* is exceedingly gratified over the results of its first effort to sponsor, through the co-operation of critics throughout the United States, the selection of the motion picture productions with the best cinematography during the past year.
- ¶ So impressed is this publication with the interest manifested that every effort will be made to establish the selection as an annual event. With this intention announced at the beginning of a year's period the task of the critics, who have given their co-operation so kindly, will be simplified in a degree that was impossible for the making of the first choices as are presented in other pages of this issue.
- ¶ It is now more firmly believed than ever that the election of the productions with the best cinematography provides a matter of basic interest to all those who are concerned with the making of motion pictures. After all, cinematography is fundamental, and everything that is done to encourage its progress creates for the benefit of the industry as a whole. The American Society of Cinematographers is not alone in this conviction as is clearly shown by the statements of various of the famous critics whose selections we have the honor to give in this issue.
- ¶ What is particularly urged is that critics who have been too pre-occupied in the past to give direct attention to the cinematography in the productions which they criticize will find it possible to devote part of their attention to such. We admit, as was stated in the replies of a number of prominent critics to the invitations of this publication to participate in the designation of the productions with the "best cinematography," that the matter of motion photography involves a high degree of scientific and technical knowledge. We do, however, respectfully suggest that

no review of a motion picture can be logically complete without giving due attention to the cinematography which it embodies—or which embodies it. If some of our leading critics are not according cinematographic efforts such recognition because of what they candidly admit to be their ignorance of the subject, then it would seem that it behooves them to acquire as thorough a mastery as possible of matter with which they have dealt under the color of authority in the past. We observe the foregoing with abiding concern, and in justice not only to the cinematographer but to the critics themselves and to the thousands of readers who look upon them as authorities.

- ¶ If an ignorance of cinematography precludes such critics from writing about it, we believe that the manner in which to make their contributions to their publications even more comprehensive would be to give as much attention, comparatively, to a study of motion photography as they have given to the study of the drama itself. If there is any way in which the American Society of Cinematographers may co-operate in such study, nothing will be left unturned to do so. We believe that this offer meets the spirit of those critics who state that they have avoided cinematography because of their lack of knowledge of it. At any rate, we are more confirmed in the conviction than ever that progressive reviewers and motion picture editors will bestow an increasing amount of cognizance on the cinematographer.
- ¶ As satisfied as we are with the initial attempt at assembling the critics' designations of superior cinematography, we believe that the idea will be fulfilled even more next year. We trust that the critics who found themselves unable to participate on this occasion will be in a position to favor the readers with their opinions next year. If, in the meantime, we can do anything to further the means to such an end, we are awaiting instructions at all times.



John W. Boyle, A. S. C., has finished filming "Viennese Medley," the First National special production supervised by June Mathis and directed by Curt Rehfeld.

Boyle has begun work on "The Far Cry," a First National production which Silvano Balboni will direct. The cast includes Blanche Sweet, Jack Mulhall and Leo White. The story concerns an American family living in foreign capitals as well as in New York City. Thus, with Paris and Venice providing important sequences of the background, Boyle once again will be recording an European theme for the screen.

William Beckway, A. S. C., has returned to Hollywood following an extensive journey to Europe, where he filmed for a production made abroad, not as yet released here, many locations in London as well as in Berlin.

George Benoit, A. S. C., is filming his first production under his new contract with Metropolitan. It is "The Bride," starring Priscilla Dean and directed by Edward Dillon. This is not Benoit's first association with Dillon. He was with him as far back as 1913, for a period of two years, during the prime of the old Fine Arts studios.

Norbert Brodin, A. S. C., is catching his breath after a busied production program long enough to move into his new home. Norbert will have a spell of rest for the time being, Frank Lloyd, his director, having departed for an extended vacation.

Frank M. Cotner, A. S. C., was formally initiated into the society at the open meetings of October 19th.

Herford Tynes Cowling, A. S. C., attended the recent fall meeting of the Society of Motion Picture Engineers at Roscoe, N. Y. Cowling was particularly impressed with the paper read by E. T. Clark, manager of the Eastman Theatre, Rochester, N. Y., emphasizing screen credit due the cinematographer. Clark recommended credit to direction and

cinematography at all times, and stated that he often considered the photography superior to the direction.

Jackson J. Rose, A. S. C., is taking his first vacation in many productions filmed by him at Universal City.

Henry Sharp, A. S. C., is working day and night on the cinematography of "The Black Pirate," Douglas Fairbanks' latest production.

George Schneiderman, A. S. C., is completing filming "Three Bad Men," the latest John Ford production for Fox. This is said to be one of the most promising of Ford's offerings, and the same applies to Schneiderman's photography. The cast includes George O'Brien, J. Farrell McDonald, Tom Sant- schi, Frank Campeau, Olive Borden, Priscilla Bonner and Grace Gordon.

Bert Glennon, A. S. C., has finished the photography on "The Mysterious Woman," Paramount production starring Pola Negri. Mal St. Clair directed.

Faxon Dean, A. S. C., is filming the latest Cecil B. De Mille production to be directed by Alan Hale for Producers Distributing Corporation release.

Steve Smith, Jr., A. S. C., has completed the photographing of "The Countess of Luxembourg," a Chadwick production featuring George Walsh and Helen Worthing.

Victor Milner, A. S. C., is photographing "Hassan," R. A. Walsh's latest production for Famous Players-Lasky. Like "The Wanderer," this is to be another costume spectacle. The cast includes Buster Collier, Greta Nissen and Ernest Torrence.

Reginald Lyons, A. S. C., has completed the filming of "Desert Price," Buck Jones' latest starring vehicle for Fox.

# Eastman Communications for 11 Years

Digest of Papers from Research  
Laboratory in Rochester Com-  
piled Herewith



Comprehensive Key to Historic  
Treatises on Varied Cinemato-  
graphic Subjects

*Following is an important list of communications on cinematography from the Eastman Kodak Company Research Laboratory, Rochester, N. Y. These communications cover a period of the past eleven years, beginning with Communication No. 5 and ending with Communication No. 238.*

- No. 5. The Triple Projection Process of Color Photography, by C. E. K. Mees; published *Abel's Phot. Weekly* (1914) p. 5; *Brit. J. Phot.* (1914) p. 14.
- No. 39. Relative Photographic and Visual Efficiencies, by L. A. Jones, M. B. Hodgson and K. Huse; published *Frank Inst.* (1915) p. 484; *Br. J. Phot.* (1915) p. 42-47 (1916) p. 8.
- No. 74. A Portable Apparatus for the Development of Motion Picture Film at Normal and High Temperatures, by J. I. Crabtree; published *Mot. Pict. News* (1918) p. 1582, 1742; *Brit. J. Phot.* (1918) p. 379; *Photo Review* (1918) p. 531 *Am. Photo* (1918) p. 516.
- No. 122. The Absorption of Light by Tinted and Tinted Motion Picture Film, by C. W. Gibbs and L. A. Jones; published *Brit. J. Phot.* p. 68 (1921) p. 747.
- No. 135. The Use of Artificial Illuminants in Motion Picture Studios, by L. A. Jones; published *Ill. Eng.* 15 (1922) p. 247.
- No. 145. Graininess of Motion Picture Negatives and Positives, by L. A. Jones and A. C. Hardy; published in *American Cinematographer*, November (1922) p. 7.
- No. 159. A New Sensitometer for the Determination of Exposure in Positive Printing, by J. I. Crabtree and L. A. Jones; published in *American Cinematographer*, January (1923) p. 5.
- No. 170. Motion Picture Photography for the Amateur, by C. E. K. Mees; published *J. Frank. Inst.* 196 (1923) p. 227.
- No. 187. Development of Motion Picture Film by the Reel and Tank Systems by J. I. Crabtree; published *Trans. Soc. Mot. Pic. Eng.* 16 (1923) p. 163.
- No. 196. Thermal Characteristic of Motion Picture Film, by L. A. Jones and E. E. Richardson; published; *Trans. Soc. Mot. Pic. Eng.* 17 (1923) p. 86.
- No. 206. Improvements in Motion Picture Laboratory Apparatus, by J. I. Crabtree and C. E. Ives; published *Trans. Soc. Mot. Pic. Eng.* 18 (1924) p. 161; *American Cinematographer* November (1924) p. 5.

- No. 207. The Making of Motion Picture Titles, by J. I. Crabtree; published *Trans. Soc. Mot. Pic. Eng.* 18 (1924) p. 223; *American Cinematographer*, October, November, (1924) p. 9.
- No. 209. The Effect of Scratches on the Strength of Motion Picture Film Support, by S. S. Sweet, S. E. Sheppard; published *Trans. Soc. Mot. Pic. Eng.* 18 (1924) p. 102.
- No. 218. The Handling of Motion Picture Film at High Temperatures, by J. I. Crabtree; published *Trans. Soc. Mot. Pic. Eng.* 14 (1924) p. 39; *Brit. J. Phot.* 71 (1924) p. 762.
- No. 216. Static Markings on Motion Picture Film, by J. I. Crabtree; published *American Cinematographer*, July, August, (1925) p. 7.
- No. 237. The Use of Color for the Embellishment of the Motion Picture Program by L. A. Jones and L. M. Townsend; to be published in the coming issue of the *Trans. Soc. Mot. Pic. Eng.*
- No. 238. Incandescent Tungsten Lamp Installation Color Motion Picture Studio, by L. A. Jones; to be published in the coming issue of the *Trans. Soc. Mot. Pic. Eng.*

## Announce Increase in Price of Goerz Positive Raw Stock

An increase in the price of Goerz positive raw stock is announced by the Fish-Schurman Corporation, sole distributors of the product.

The increase is occasioned, it is stated, by the desire to maintain the quality of the Goerz stock.

## Acoustic Film Method Used to Record Speech of German Minister

The Tri-Ergon acoustic film was used to record the speech of Minister Stresemann, of the German cabinet, when it was found that Stresemann would be unable to attend, in person, the opening of the Kinematographic and Photographic Exhibition in Berlin in September.

# "SCOOPING" The PICTURE



with

MAKES MOVIES AS THE EYE SEES  
*Eyemo*  
 —REGISTERED—

THE NEW STANDARD AUTOMATIC  
 Professional Motion Picture Camera



# Today's Bell & Howell Camera

will still be up to date

## in 1950

New production standards may come and go, but the Bell and Howell Camera will outlast them all. Interchangeable detail parts, interchangeable equipment and basically patented pilot register movement prepare the B. and H. Camera for adapting any improvements time may bring.

## Veterans in Cinema Service

A number of the cinematograph cameras now in service were built by the Bell and Howell Company 18 years ago. *Interchangeability of parts* has kept them up to date. B. and H. Cameras may grow old, but never obsolete. You can buy today with the assurance that your B. and H. will be standard and salable long after you are ready to retire from the profession.

## Like Buying A Government Bond

A U. S. Bond is good because the government is back of it. The B. and H. Camera is a similar value, with this company guaranteeing it. As pioneers, and the manufacturers responsible for present day standardization in the motion picture industry, we are prepared to constantly keep abreast of times, assuring you of a camera which will have no deterioration in practical value in years to go.

See our latest model  
on display at Hollywood  
Branch



ESTABLISHED  
1887

# BELL & HOWELL Co.

BRANCHES  
NEW YORK HOLLYWOOD  
885 W. 42nd ST. 5201 SANTA MONICA BLVD.

1808 LARCHMONT AVE  
CHICAGO.



The World's Standard  
Cinematograph Camera

Pioneer and World's Largest Manufacturers of Cinematograph Cameras and Equipment

(Continued from Page 17)

but reading the brilliancy at the screen is the only correct method to determine the actual number of foot candles being delivered to the screen

#### Four Light Sources

There are four light sources available today for projection work, namely: the pure carbon arc; the high intensity arc; the reflector arc, or low intensity arc; and the tungsten filament or Mazda lamp. All of these sources are suitable for certain theatres, and before one is selected, the matter should be thoroughly gone into. I cannot help but think that very little time or thought is given to the selection of proper light sources. When the high intensity arc was put on the market, it was immediately hailed as the light source and was installed in a great many theatres and the results in most of these theatres are well known. They were installed in theatres with long throws as well as in those with short throws. When the reflector arc was put on the market, it was also immediately hailed as the light source and was claimed by a great many that it filled a long felt want. Certainly, the theatre that actually required the high intensity arc could not very well get along with the low intensity arc. In other words, the theatre that was using a 75 ampere high intensity arc, which was equal to 125 amperes of pure carbon arc could not very well use a low intensity arc, consuming from 18 to 25 amperes. The Mazda lamp is not a very great favorite with the projectionists, no doubt due to the fine adjustment required with the Mazda lamp.

#### Indifference

Earlier in this article, I mentioned that the projectionist should have a knowledge of the various qualities of the different light sources. Certainly, there is a different quality in each one of the above named sources and different qualities of light certainly affect photography. I recently asked one of the foremost projectionists in the city of Chicago, (who is getting \$110.00 a week for working five hours a day, six days a week) what difference he had noticed in the quality of the light of the new reflector lamps that had been installed in the theatre as compared to the quality of the light from the high intensity arcs, which had been replaced with the reflector arcs. I asked this man the above question because I really wanted some information and felt that he could give it to me. He

(Continued on Page 18)

1.65c per foot  
will be the price of

# GOERZ

**POSITIVE M.P. RAW STOCK**

when present stocks are exhausted.

It was a question of:

Maintaining the price and cheapening the product, or continuing the present superior quality with a slight increase in price.

**GOERZ POSITIVE RAW STOCK**

is superior to all others

as to photographic qualities:

more gradation—more latitude  
better half tones—more detail in the shadows—  
plastic effects.

as to mechanical properties:

no static, stronger pliable celluloid—therefore  
longer wearing qualities.

It costs a little more, but it is warranted by results on the screen, and by the need of fewer prints.

Sole Distributors:

**Fish-Schurman Corporation**

45 West 45th Street 1055 Cahuenga Avenue  
New York City Hollywood, Cal

In CANADA:

**JOHN A. CHANTLER & CO.**  
226 Bay Street  
Toronto, Ont.

**CAMERA INSURANCE**

Rates Reduced to Two Per Cent

**J. H. HOLE**

467 ARTS & LIFE INSURANCE CO.

Specializing in Camera Insurance

1000 National City Bank Bldg. TWenty 1771  
Los Angeles

**WANTED**

**Bell Howell Camera complete. Will  
pay cash. Write Bert Glennon, A. S. C.**

**NEW MITCHELL CAMERA**

**—FOR SALE—**

Camera No. 42—Fully Equipped

2 1/2" Auto. Exposure

J. R. SACKENBOD

522 N. Orange Street Phone GReendale 1283-W  
GReendale, Calif.

**FOR SALE**

Bell and Howell Camera, 120 shutter, recently factory overhauled, and refinished. Two magazines, one 2, and one 3-inch 8 & L, lens with finder lens to match, almost new tripod, and combination carrying case. Will sell **CHEAP**. Write Frank King, 38 Crestwood Ave., Buffalo, N. Y.



*On location, in the studio—*

## EASTMAN PANCHROMATIC NEGATIVE FILM

To photograph faithfully nature's vivid colors and dazzling sunlight on location, bright hued sets and brilliant costumes in the studio, use Eastman Panchromatic Negative.

It's the film that renders all colors in their true relationship because it's sensitive to them all—reds, yellows, greens—as well as blues.

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

HARRIS (THE) 141 101

looked at me and said: "Aw, hell, light is light."

I have had equally unintelligent answers from a number of projectionists from different parts of the United States regarding the quality of light as well as other matters pertaining to projection. I do not mean to say that all projectionists are this type—naturally, when you want information you go to one who is drawing the highest salary and one whom you would expect to know something about his calling. On the other hand, there are a great many projectionists who take this attitude toward their work. The writer is employed by one of the largest producing and distributing companies, and his duties take him all over the United States and Canada, visiting film exchanges, theatres and laboratories. I see projection in a great many of the finest theatres in the United States, and talk to a great many projectionists and managers. I am surprised at the lack of knowledge and utter indifference shown by both managers and projectionists. Nevertheless, the above statement is true, but will, no doubt, be disputed by a great many. All I can say is that if they will come with me, I will show them something about projection.

### Excessive Speed

Another common fault which is very detrimental to the exhibition of motion pictures is the speed in which they are projected, the average speed of which is about 100 feet per minute. Not only does this mar the presentation of the picture itself, but greatly shortens the life of the print and the condition in which prints are returned from some theatres is almost unbelievable. It is not an uncommon thing to have a brand new print returned from a theatre so mutilated that it has to be discarded. Part of this is due to high projection speed, but the responsibility rests largely with improper and careless handling of the film by the projectionist. Probably the projectionist who is careless in handling the film does not stop to appreciate the fact that he is hurting his brother projectionist more than he is injuring the exchange. Today, pictures are booked in the block system and bookings are set in, weeks and even months ahead. Each exchange is allotted a certain number of prints sufficient to supply the demand in that territory and one careless projectionist can upset a great many booking dates, causing the exchange to substitute bookings that have been

**The ULTRASTIGMAT-f1.9**

**Gets Shots that You Couldn't Get at all Without it**

**IT'S ALL IN THE LENS**

I've got Ultrastigmat—  
a great deal in commercial work as I find that I can make larger size with it that would require double with other lens and get sharper shots on both days that I could get without it.

(Signed) QUINCY PRACOCK  
1811 Market St., Jacksonville, Fla.  
Write for Folder

**Gundlach-Manhattan Optical Co.**  
900 Clinton Street ROCHESTER, N. Y.

To  
**All My Friends**  
**Among the Cinematographers**  
**I Extend Heartiest**  
**Congratulations**  
**On Your Annual Number**

**Otto K. Olesen**

1645 HUDSON AVE.  
HOLLYWOOD, CALIFORNIA

**WALTER J. VAN ROSSEM**  
6049 Hollywood Blvd.  
Phone Hally 725  
**COMMERCIAL PHOTOGRAPHY**  
Still Developing and Printing  
Bell & Howell Camera—FOR RENT—Still Camera

The New Iris Combination may be had with 4-in. Iris or Sunshade  
**FRED HOEFNER**  
Cinema and Experimental Work  
5319 Santa Monica Blvd. (near)  
Gladstone 0243 Los Angeles, Cal.



## Assistant Cameramen's Club Active With Weekly Meetings

Meetings of the Assistant Cameramen's Club continue to flourish while the membership of the organization keeps growing at a steady pace. Membership in the club, which was formed several months ago, is confined to assistants with at least one year's experience in active production work.

At the meeting of October 13th, the Cine Kodak and Kodascope were demonstrated to the assistants. All meetings are held, by special arrangements with the American Society of Cinematographers, in the A. S. C. assembly rooms, Guaranty Building.

### Notes on Assistants

Cliff Shipser is assisting George Meehan on "Ben Hur" "chases" at the M-G-M. studios.

Joe McDonald was started on a new Colleen Moore vehicle with T. D. McCord.

Roland Platt, Curtis Felters and Griffith Thomas of the Tom Mix outfit are scheduled to leave on location to assist Dan Clark.

Bill Reinhold is assisting George Barnes on another "Potash and Perlmutter" story.

Harold Schuster has started with Glenn McWilliams at Fox with the Victor Schertzinger company.

Steve Bauder is with the trick department at the M-G-M. studios.

Eddie Cohen is working in a similar capacity at First National.

Max Cohen is back from the Feather River district where he assisted Reggie Lyons on the latest Buck Jones feature for Fox.

Don Green has returned from Alaska where he assisted Charles Clarke on George Melford's latest production for Metropolitan.



Among the many useful articles for which man craves possession, there is invariably the product of one particular manufacturer, which dominates all others.

From pipes to motor cars, from chewing gum to pianos—whatever the article may be—there is always one distinctive product, that is recognized as the best.

Few commodities dominate their field for general excellence, for outstanding superiority over all others, to such a marked degree, as do the products of Carl Zeiss, Jena, creators of the celebrated Tessar lens.

*Harold M. Bennett*  
H. S. Agent  
153 West 23rd Street  
New York

## CLUBBING OFFER

Subscribed for separately, Camera Craft and the American Cinematographer will cost a total of \$4.50 per year. As a special clubbing offer, both magazines may be had at a total price of \$3.40 per year.

**American Cinematographer**

1219-30 21 22 Guaranty Bldg.

Hollywood, Calif.

## A NEW LENS

"That has made good"

Large aperture F2.5. To a large extent responsible for the beautiful, or solid appearance of the subject on the screen. Good definition over the entire field, yet not harsh or stiff.

A portrait lens in short focal lengths. 40mm, 50mm, 75mm with full ranging diaphragms. Price is reasonable.

40mm	\$50.00
50mm	50.00
75mm	55.00

A trial will be satisfying


















ASTRO-GESELLSCHAFT, mbh., Berlin

FOR SALE BY

**MITCHELL CAMERA CORPORATION**

6025 Santa Monica Blvd.

Los Angeles, Calif.

PARIS 	<b>RENE GUISART</b> 	BERLIN 
BRUSSELS 	Atmospheric Shots in Any Part of Europe	BUDAPEST 
VIENNA 	<i>Taken according to your own in- structions in an artistic manner to match the pho- graphs of your pro- duction</i>	GENEVA 
ROME 		CAIRO 
MADRID 		ATHENS 
LISBON 	OFFICIAL CORRESPONDENT IN EUROPE FOR	ALGERES 
JERUSALEM 	American Society of Cinematographers, Frank D. Hutson	ETC 
LONDON 	118 Avenue des Champs-Élysées PARIS Omnibus LUXEMBOURG PARIS	ETC 

# WINFIELD-KERNER LAMPS

*Since*  
**1905**

(Continued from Page 23)

worth-while the time is well spent. If the cinematography is negligible, the story and action familiar clap-trap or, to use a familiar expression, a 'dud,' then the time spent is absolutely wasted. Therefore it is up to the cinematographer, the continuity writer, the director and the producer to give the public films of merit. "Art in the fullest sense of the word is what motion picture theatre-goers demand. And you gentlemen are keeping pace with the times in meeting this demand."

Following Judge Goodcell's speech, short talks on various cinematographic phases were given by Dan Clark, Fred W. Jackman, John W. Boyle, George Schneiderman and Arthur Webb, attorney for the A. S. C.

## Form Silk Mills In Film Capital



Clarence D.  
Hutson

Roger E.  
Jones

That Hollywood is to supply its own needs, as well as those of the outlying country, in the way of silk stockings, which are used so profusely in motion pictures, is indicated by the scope of a new industry that has been brought to the film capital.

Several of the prominent members of the motion picture industry are identified in an official capacity with the Hollywood Silk Hosiery Mills which is to erect a four-floor factory in Hollywood. The new silk mill is being sponsored and financed by the Hollywood Finance Company, of which Clarence D. Hutson is president and Roger E. Jones, secretary and treasurer.

Under the caption of "This Should Be Rich Silk Center," the Los Angeles Examiner, in a recent editorial, said:

"Speaking of industrial opportunities for Los Angeles, consider silk.

"There is no other place in the world to rival this city in advantages possessed in this regard, so the experts tell us. A detailed survey of the situa-



*Speed! Speed! Speed!*

*The Bausch & Lomb Ultra Rapid Anastigmat is an f:2.7. lens. This not only is its rated speed—it is the speed at which it actually performs.*

*Bausch & Lomb Optical Co.*

*New York San Francisco Washington Chicago  
Boston ROCHESTER, N. Y. London*

## TREMONT

FILM LABORATORIES CORP.

1942-4 Jerome Avenue

New York City

SPECIALIZING

in

NEGATIVE DEVELOPING  
FIRST POSITIVE PRINTING

### FOR RENT!

MITCHELL and BELL & HOWELL

CAMERAS

F. 2. 3 - F. 2. 7. - F. 3. 5. Lenses

40-50-75 M. M.

COMPLETE EQUIPMENT

J. R. LOCKWOOD

523 North Orange St.

Phone Glendale 3361 W

Glendale, California

### Cinema Studios Supply Corp.

1435 Beachwood Drive

HOLLY 6619

LIGHTING EQUIPMENT FOR RENT

L. A. FIRE DEPARTMENT

WIND MACHINES

Water Engine

tion by M. H. Merrill, nationally known textile engineer, shows the following:

"All but a negligible percentage of the silk turned out by American mills is manufactured in the East. The raw silk for these mills comes from China and Japan. Ocean and rail freight rates and insurance are enormously high. It is carried across the continent in express trains which, in order to save guard and insurance costs, travel faster than the limited passenger schedule.

"And then, after fabrication, the Pacific Coast supply comes back carrying the load of high freight and insurance rates.

"Los Angeles should be

manufacturing its own silk goods for the Pacific Coast and mountain states and a larger part of the middle western territory because:

"Building costs are 25 per cent lower here than in the East.

"Labor costs are 12 per cent less.

"Power costs are 40 per cent less.

"Fuel and water costs are less, and there would be an immense saving in freight and insurance.

"The market? Southern California uses more silk per individual than any other part of the world; this because buying power here is exceptional and the climate favors the year-round use of this fabric.

"This immediate section uses \$25,000,000 of silk goods annually. The entire Pacific Coast uses \$70,000,000. Add to that a share of the Middle West's business and Oriental trade and the market becomes a \$110,000,000 yearly proposition.

"Mr. Merrill shows that several economics make it possible for Los Angeles to manufacture silk, ship it East, undersell the factories there and still make a larger profit than is possible for them.

"The silk industry is now being pioneered here, and there are splendid results. Conditions are so prosperous, however, that this should be the greatest silk manufacturing center in the world."



## FOR QUICK WORK AND SHORT SHOTS Use a Universal

**W**HEN THINGS are happening fast—when a rhino is charging or a chimney is toppling—A Universal is the camera for the job. For the work that requires real portability, easy loading, quick threading and a first class film as the final result—get a "Universal." Its design and workmanship are the equal of the average studio camera, but it is immeasurably superior from the standpoint of portability and speed in loading and setting up. That is why the Universal is the choice of the explorer, traveller and news reel man. No studio equipment is complete until they have a Universal.

Write For Literature

*You should know the Universal*

Manufactured By

## Universal Camera Co.

355 W. Ontario St., Chicago

### Rosher Departs For Germany

Charles Rosher, A. S. C., has left Hollywood for New York City where he will embark for Germany for the filming of Mae Murray's big production for Ufa in Berlin, as announced in last month's issue of the American Cinematographer.

Prior to his departure, Rosher and Mrs. Rosher, who is accompanying him on the trip, were guests of honor at a dinner party given by Mary Pickford and Douglas Fairbanks at "Pickfair" in Beverly Hills, Calif. Rosher was presented with an autographed and handsomely framed photograph of Miss of the Pickford staff gave an

Pickford while the members alligator skin wallet to the A. S. C. member. A smaller size of a similar wallet was presented to Mrs. Rosher. The alligator skin has a particular significance from the picture in which Rosher has just photographed Miss Pickford—"Scraps," in which much of the action revolves about southern swamps in which alligators abound.

### Eveleigh Here From England

Leslie Eveleigh, vice president of the studio division of the Kinecameramen's Club in London, has arrived in Hollywood from England.

Eveleigh is a fellow of the

Royal Photographic Society. He has been a cinematographer in England for the past 15 years.

### Cupid Enmeshes A. S. C. Members

Cupid is persistently entangling his darts in the rolls of film which go to record a cinematographer's life, it appears from a current perusal of the membership list of the American Society of Cinematographers.

In rapid succession, Philip H. Whitman, Gilbert Warrenton and Paul P. Perry, all of whom were admitted to be in a state of confirmed bachelorhood, have crossed the boundaries into matrimonial bliss.

# WAGERING PHILOSOPHERS . . . SILK STOCKINGS . . . SECURITIES

THE betting philosopher who wagered that he could tell any type of woman by her ankle and who, to prove his boast, offered to secrete himself behind the cellar grating along the sidewalk where he could view only milady's pedal extremities, would find his a difficult venture today. He would learn that the age of the awkward ankle has passed—the ankle that isn't so trim is at least made to look like that of a thoroughbred. For which we may thank *Silk Stockings!*

**You Worked for Your Money—  
Now Make It Work for You!**  
*If you shall be glad to offer you all information as to how you may become a part owner of what promises to be a regularly profitable industry for Hollywood*

BUT milady must keep her ankles zesty! Silken hosiery are no longer a luxury—they're a necessity! So, to meet the leaping demand for their

**OFFICERS:**  
J. H. Schmitt, President  
Charles D. Nelson, Vice-President  
Frank L. Sullivan, Vice-President  
Roger E. Jones, Sec'y. and Treas.  
**DIRECTORS:**  
Frederick L. Schmitt  
Henry L. Sullivan  
Leslie H. Sullivan  
Edward J. Sullivan  
A. E. Barker

"Holly Knit" silk stockings, the Hollywood Silk Hosiery Mills—a California corporation whose directors are prominent in the film industry—have acquired one of Hollywood's most valuable industrial sites (Santa Monica Blvd. and Las Palmas), and will erect a four-story factory to meet the silk stocking needs of Western America.

YOU didn't make your money by overlooking opportunities; so don't overlook this suggestion: Get in touch with us about this Hollywood industry.

## The Hollywood Silk Hosiery Mills

*Sponsored and Financed by*

## HOLLYWOOD FINANCE COMPANY

*Financial Sponsor for*

Hollywood Athletic Club

Cinema's Laundry

Hollywood Towel Supply, Etc.

Security Building

Hollywood, California

Granite 1156

## Gaudio's Direction Given Compliments

Gaetano Gaudio, A. S. C., has received a letter of congratulation from Harry Cohn, executive of the Waldorf studios, on the excellency of the productions which the A. S. C. member directed for the Waldorf banner.

Cohn states in his letter that the sales end of his organization in New York City were greatly impressed with the exhibition possibilities of the productions which Gaudio has just finished directing. These were "The Price of Success" and "Sealed Lips."

Sam Landers, A. S. C., pho-

tographed both of the productions.

Gaudio is considering a number of directorial connections, but he is scheduled to resume his activities with Waldorf when that organization, which has completed its output for the current season, begins on its program in the first part of 1926.

## Benoit and Stumar Signed To Contracts

Announcement of the signing of two A. S. C. members on important contracts was made during the past month.

Georges Benoit, who has been with Hunt Stromberg productions for the past sev-

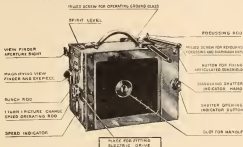
eral seasons, has signed for two years with the new Metropolitan organization which recently took over the old Hollywood studios. Benoit has a long list of important productions to his credit, including the special features made by Richard Walton Tully, among which were "The Masquerader" starring Guy Bates Post.

Charles Stumar, who has been with Universal for the past four years, has been signed on a long term contract with that organization to film special features at Universal City.

Stumar at present is filming "Two Blocks Away," a super-jewel production, directed by Harry Pollard.



## Two New Attachments of Tremendous Value Have Been Added in the



NEW MODEL "K"

## DEBIE "P-A-R-V-O" CAMERA

1. **Revolution and Footage Indicators** (Patented). This device adds up when the handle is turned forward and subtracts when it is turned back. It shows number of handle turns and exact footage. Either indicator can be set back to zero at any time.
2. **Synchronized Focusing and Diaphragm Bars.** A new method of sealing the focusing bar, and a new shape in the focusing rod, insure **instantly** an absolute sharpness in focusing which cannot be secured by any other camera.

### And Here Are 18 Other Features which Make "Parvo" the Most Complete Camera in the World

- |  |  |
|--|--|
| 1 Metal construction throughout (duralumin and steel). Light, compact, small, opened by a single button.   | 10 masks are placed in camera gate—soft masks from outside—counter masks for double exposures on same slip as corresponding masks. |
| 2 Magazines always inside the camera, hold 400 feet of film.   | 9 In dissolving effects, the shutter acts automatically, with mathematical increase or decrease. No need to count turns of handle. |
| 3 Mechanism independent of body.   | 10 Automatic stop at end of forward or reverse dissolve.   |
| 4 Universal lens mount, permitting instantaneous use of 18 different lenses of any make, focus or aperture.  | 11 Shutter adjustment from outside.  |
| 5 Focusing is instantaneous, and visible from rear. Lens apertures adjusted from rear.   | 12 Any make of film, regardless of pitch or kind of perforation can be used without special adjustment.                            |
| 6 Focusing can be changed while camera is being operated.  | 13 All pressers fitted with rollers to prevent friction on film.   |
| 7 Focusing is controlled directly through the film on ground glass which straightens up picture and magnifies it 3 times. Camera locks automatically when ground glass is in position. | 14 Loading is easy and quick.  |
| 8 Any accessory can be quickly adjusted in front of camera, and can be jiggled away from the field, while remaining adjusted. Hand or artistic   | 15 Film works forward or backward.   |
|  | 16 Two different speeds can be used without re-moving handle.  |
|  | 17 Speed indicator assures regularity of movement.   |
|  | 18 Fitted for electric drive, any source of current  |

CALL FOR DEMONSTRATION—OR WRITE FOR FULL DETAILS

## MOTION PICTURE APPARATUS CO., INC.

U. S. AND CANADA AGENTS FOR DEBIE APPARATUS

110 W. 33D ST.

NEW YORK CITY

Hollywood, Calif.  
October 23, 1925.

Mr. Bert Sylvester,  
% Creco,  
923 Cole Ave.,  
Hollywood, Calif.

Dear Mr. Sylvester:

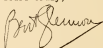
After visiting your plant last week, unsolicited, I wish to congratulate you for your effort to ever increase the efficiency of the Creco products. The new improvements on the spot light elements increases the pleasure I obtain in using them on my sets.

I have been using Creco lamps ever since their introduction into the field, and have found them to be some of the best tools of my profession at my disposal. They are sturdy, light and constant in their delivery of light.

YOU HAVE THE PRODUCT.

With best wishes for further success of Creco, I remain

Yours truly,



(Bert Glennon)  
Cinematographer with  
Famous Players-Lasky

BG:S

# HOW TO LOCATE MEMBERS OF THE American Society of Cinematographers

Phone GRanite 4274

## OFFICERS

HOMER A. SCOTT	President
VICTOR MILNER	First Vice-President
DANIEL B. CLARK	Second Vice-President
L. GUY WILKY	Third Vice-President
BERT GLENNON	Treasurer
JOHN W. BOYLE	Secretary

## BOARD OF GOVERNORS

Bert Glennon	Gilbert Warrenton	Daniel B. Clark
Victor Milner	George Schneiderman	Charles J. Van Eger
John W. Boyle	Homer A. Scott	Norbert F. Brodin
H. Lyman Broening	L. Guy Wilky	Paul P. Perry
Henry Sharp	Fred W. Jackman	Alfred Gilks

Abel, David—with Warner Brothers	Lambert, Sam—with Midget Studios
Arnold, John—with Metro-Goldwyn-Mayer Picture Corp.	Lockwood, J. R.—
Barnes, George S.—with Geo. Formanstein, United Studios	Lundin, Walter—with Harold Lloyd Productions Hollywood Studios
Berkley, Wm.—	Long, Basil—with Buck Jones Fox Studio
Brent, George—with Metropolitan Studios	Marshall, Wm.—with Carlo Frodo
Boyle, John W.—with First National Productions, United Studios	McClure, T. D.—with First National, United Studios
Bruck, Norbert F.—Frank Lloyd Productions, First National, United Studios	Smith, Harry—
Buckling, H. Louis—	McLean, Kenneth C.—with Warner Bros.
Butcher, Jacob—	Monahan, George—with Wandor Studios
Clark, Dan—with Tom Mix Fox Studio	Moser, Victor—with E. A. Walsh Famous Players Lasky
Clark, Chas. G.—with George Melford Metropolitan Studios	Morgan, H. H.—with Camouflage
Cawling, Richard T.—23 So. La Salle St., Chicago Ill.	Norton, Stephen S.—F. D. O. Studios
Cocher, Frank M.—with Goodwill Picture Corp.	Palmer, Ernest S.—with Fox Studio
Crockett, Ernest—with Mack Sennett Studios	Perry, Harry—
Croninger, Harry—with Famous Players Lasky, New York City	Perry, Paul F.—with Universal
Dann, Frank M.—with Alan Hale Good B. De Mille Studios	Public, Sam—with Best Stranberg Productions
Doran, Robert V.—	Ries, Paul J.—
Doré, John—Rigo, Latvia	Ross, Lee H.—with Fox Varieties and News Reel in Australia
DuPar, Max B.—	Ross, Jackson J.—with Universal
DuPar, E. E.—with Warner Bros.	Roeder, Charles—with Max Morley Cds. Berlin
Dwyer, Joseph A.—	Schneiderman, George—with Fox Studio
Eames, Arthur—with Henry King United Studios	Smith, Howard A.—
Egan, Perry—	Strauss, John F.—with Ben Ingram Europe
Fisher, Wm.—	Sharp, Henry—with Douglas Fairbanks, Flukard Fairbanks Studio
Fletcher, Harry A.—with D. W. Griffith Famous Players Lasky New York City	Short, Don—
Fisher, Russ C.—with Fred Thomson, F. D. O. Studios	Smith, Steve Jr.—
Geddes, Gustave—Greengray	Stevens, E. Burton—
Giles, Alfred—with Famous Players-Lasky	Stewart, Thomas—with Universal
Graham, Bert—with Famous Players-Lasky	Sturmer, John—with Universal
Good, Frank S.—	Takahashi, Louis W.—Series of Life Microscopic Pictures
Gutz, King D.—with Leon H. Maxmow Prod. Portland Ore	Principal Pictures Corporation
Griffin, Walter L.—	Toback, Eddie H.—with Charlie Chaplin, Chaplin Studio
Gustafson, Helen—Paris, France	Turner, J. Robert—with Fox Studio
Heller, Gracie—with Robert Kane Productions, New York City	Van Hook, Hal—
Holmes, Anna G.—	Van Eger, Charles—with Errol Lublin, Warner Brothers
Jackman, Fred W.—Fred W. Jackman Productions	Van Trees, James I.—with Metropolitan Studios
Jackman, Fred W.—directing Fred W. Jackman Productions, Hal Rosch Studios	Warren, Oliver—with S. F. Oswaldberg Prod.
Jennings, J. D.—with Rudolph Valentino Productions, United Studios	Wasserman, Harold—
Knapik, Russ F.—with Larry Green	Whitman, Philip H.—
Kuhl, Edward—with Universal	Wilky, L. Guy—with William de Mille, Famous Players Lasky
Kurtz, Robert—with Edith Cavett, United Studios	

Editor, Thomas A.—Secretary, Norbert F. Brodin  
Public, Arthur C.—Assistant

Meetings of the American Society of Cinematographers are held every Monday evening. On the first and the third Monday of each month the open meeting is held, and on the second and the fourth the meeting of the Board of Governors.

3219-20-21-22 GUARANTY BUILDING  
Hollywood Boulevard and 3rd Avenue  
HOLLYWOOD, CALIFORNIA

LOYALTY

PROGRESS

ART

